

commissioned by The Cantata Singers

World Wheel

ANDY VORES
(1999)

THE BIG BANG – Tacet

2000 BC—BEFORE AND AFTER TIME Enuma Elish

♩ = 88c. *fluid*

Strs.

5

8

6

p

mp

p

3:2

3:2

31 **) whisper*

S when there, when, when there, when,

A **) whisper*
when, when, when there,

T when, when there, when there, when,

B when, when, when there,

33 *mp*

S when there

A *mp*
when there, when there

T *mp*
when there, *mp*

B when

Fls. + Vns. *p* *mp*

36 *mf*
S was no hea - ven,
A was no hea - ven,
T when there was no hea - ven,
B there, was no hea-ven,
mf

38 *mf*
S no
A
T
B
Strs. + Synth.
mp *p* *mp*

42

S earth,

A *mf* no earth,

T *mf* no earth, *mf*

B no

p

mp *mf*

44

S no height, *f* no *f*

A no height, no depth, no

T no height, no depth, no depth, no

B height, no depth, no

f *f* *f*

mf *mf*

a little slower

46

S name, — when Ap - su, the sweet

A name, — when Ap - su, the sweet

T name, —

B name, —

Fls.

Synth.

Strs. *mf*

tempo *rall.* *slower* *rall.* *tempo*

49

S wa - ter, the first be - get - ter, was a - lone,

A wa - ter, the first be - get - ter, was a - lone,

T

B

p sub. *mp* Strs.

Synth.

9

53

S

A

T

B

Synth.

ppp

3 3

Strs.

56

S

A

T

B

mp *mf*

and Tia - mat, and Tiamat,

mp *mf*

and Tia - mat, and

mp *mf*

and Tia - mat, and Tia-mat,

mp *mf*

and Tia - mat, and

p

58

S *mp* *f*
when — there were no gods—

A *mp* *f*
Tia - mat when — there were no gods—

T *mp* *f*
the bit - ter wa - ter, when — there were no gods—

B *mp* *f*
Tia-mat, the bit - ter wa - ter, when — there were no gods—

Bass Cl. *f* Strs. *mf* *pp* Synth. Strs.

61

S *p*
When

A *p*
When

T *p*
When

B *p*
When

Bassoons + Bass Cl. *pp*

64

S *mf* sweet, *p* when

A *p* when *mf* sweet,

T *mf* sweet, *p* when

B *p* when *mf* sweet,

Strs. *p* *mf*

Bassoons, Bass Cl. + solo Cello *pp*

66

S *mf* sweet, *p* when sweet and

A *p* when sweet, *mf* when sweet and

T *mf* sweet, *p* when sweet and

B *p* when sweet, *mf* when sweet and

Strs. *p* *mf* *pp* *f*

solo Cello

72

S to - - - - - ge - - - - - *gl.*

A to - - - - - ge - - - - - *gl.*

T - - - - - ther, min - gled to - ge - - - - - ther,

B - - - - - ther, to - ge - - - - - ther, min - - - - -

f

73

S ther, to - ge - - - - - ther, *gl.*

A ther, to - ge - - - - - ther, *gl.*

T to - - - - - ge - - - - - ther, to - - - - - ge - ther, to -

B gled to - ge - - - - - ther, *ff* min - - - - -

74 *ff* *dim.*

S min - - - - - gled to - - - - - ge-ther,

A min - - - - - gled to - - - - - ge-ther,

T -ge - - - - - ther, min - - - - - gled to - ge-ther,

B - - - - - gled min - - - - - gled to - ge-ther,

ff *dim.*

76 *p* **11** *mp* *3:2*

S no reed hut had been

A no reed hut had been

T no reed hut had been

B no reed hut had been

Strs. *mf* *ff* *mf sub.*

78

S mat - ted, no marsh land had ap -

A mat - ted, no marsh land had ap -

T mat - ted, no marsh land had ap -

B mat - ted, no marsh land had ap -

pp *f*

80

S peared. the gods were name, _____

A peared. the gods were name,

T peared.

B peared.

pp sempre *pp sempre*

Synth. + pizz. Strs.

ppp

solo Cello

83

S
name - less, name, name - less, na - - - - ture,

A
pp sempre
name, name - less,

T
name - less, name - less, name - - - - less, na -

B
pp sempre
name, name - less, name - - - - - less,

87

S
na-ture-less, fu-ture-less, fu - ture-less,

A
na - ture, na-ture-less, fu - ture-less, fu - ture-less,

T
ture, na-ture - less, fu-ture - less,

B
na - ture, fu - ture-less,

12

91

S name - - - - less, name - - - - less, na - ture - less,

A name, name - less na - ture - less, na - ture-less,

T *pp sempre* na - - - - ture - less, fu - ture-less, name - less

B *pp sempre* name - - - - - less, na - ture-less,

96 Synth.

gliss.

attacca

The Book of the Dead

♩ = 72c. stark

100

Synth. *p*

solo Violin *mf*

(throb)

103

mf *p* *mf* *p* *f*

13

105

Oboes *p* 3 3 *mf* 5

108

T

SOLO *mf*

O

solo Violin *pp* *f* *mf*

Synth. *mf*

Timp. *ffz*

111

(SOLO)

A - tum! What is this de - sert place in - to which I have come? It has no

mp

Strs.

114 (SOLO)

T wa - ter, no air, it is depth un - fathom-a - ble, it is black as the

117 (SOLO) **14**

T black - est night,

Oboe *f*

p

Tbns.

124 SOLO *mf* *ff*

T it is black as the black - est night.

solo Violin

Oboes

f *mp* *f* *mf* *f* *p* Oboes

Bass Cl.

128 (SOLO) *mf* *f*

T I can - not live here in peace of heart.

Tbns. *f* *p* *ff*

15

slow ♩ = 56c.

131

Bar. Solo

f

You may live in peace of heart. In place of wa - ter and air

p You may live in peace of heart, in peace

p You may live in peace, peace of heart,

p You may live in peace of heart, in peace

p You may live in peace, peace of heart,

p You may live in peace of heart, in peace

p You may live in peace, peace of heart,

mp You may live in peace of heart. In place of wa - ter and air

*) lowest possible note

sfz Crotales

Synth.

Timp. *mf*

Bass

trb

♩ = 56c. (tempo 2°)

139 *mf*

Bar. Solo I will not al - low you to suf - fer sor - - - - - row.

1 *p* You will not suf - fer sor - row, sor - row.

2 *p* You will not suf - fer sor - row.

1 *p* You will not suf - fer sor - row, sor - row.

2 *p* You will not suf - fer sor - row.

1 *p* You will not suf - fer sor - row, sor - row.

2 *p* You will not suf - fer sor - row.

B *mp* I will not al - low you to suf - fer sor - - - - - row.

Crotale *sfz*

Synth.

solo Violin

Timp. *mf*

trb

Bass

141 (16) *SOLO mf*

T How long shall I live?

Oboes

mp

ff

Timp. *ff*

solo Violin

Bass Cl.

145

f

Bar. Solo

You will live more than mil - lions of years, ——— but in the

mf

S You will live mil - lions of years,

mf

A You will live mil - lions of years,

mf

T You will live mil - lions of years,

mf

B You will live mil - lions of years,

Crotale

sfz

Timp. 3 *p* *f* *sim.*

147

Bar. Solo

end I will de-stroy ev - ery - thing that I have cre -

S I will ss

A I will sh

T I will ss

B I will sh

3

trb

Bass

158 *mp*

Bar. Solo

when I will have changed my - self back in - to the Old Ser - pent

S

A

T

B

p

SS

tr

Oboes

mp

160

Bar. Solo

who knew no man and saw no god.

S

A

T

B

mp

pp

mp

pp

sh

SS

sh

mf

+ Flute & Bass Cl.

3

162

S
A
T
B

+ Picc.
8va

Bassoons

18

♩ = 62c.

167

S
A
T
B

Strs.

p
mf
p
mf

gliss.

19

173

S

sh

A

ss

T

B

p

jh

pp

180

(8^{va})

pp

attacca

1000 BC—THE CREATED UNIVERSE

The Odyssey

♩ = 76c. *plaintive, with longing*

Strs. *pp*

20

♩ = 88c.

Oboe
Eng. Hn.
+ Oboe
Strs.

21

♩ = 106c. *brighter*

a tempo ♩ = 88c.

faster ♩ = 106c.

Violins
Oboe
mp
pp
mp

mf
f

Flutes
Strs.
Bassoons
pp
Strs.

22

♩ = 96c.

faster ♩ = 106c.

30

p

S Now as O - dy - sseus ap-proached a rush of feel - ings

A Now as O - dy - sseus ap-proached a rush of feel - ings

T

B

Flute *p* 3

Eng. Hn. *mp*

broaden ————— *tempo* ♩ = 96c.

33

S stirred with - - - in his heart, bring-ing him to a

A stirred with - - - in his heart, bring-ing him to a

T

B

Violins

Eng. Hn. *pp*

faster ♩ = 106c.

37

p

S stand - still, e - ven be - fore he crossed the bronze

p

A stand - still, e - ven be - fore he crossed the bronze

T

B

Strs.

mp *p*

Eng. Hn.

23

♩ = 96c.

40

mp

S thresh-(h)old. Out - side the court - yard,

mp

A thresh-(h)old. Out - side the court - yard,

mp

T Out - side the court - yard,

mp

B Out - side the court - yard,—

Trumpets

Oboes

pp *p*

Horns

Bassoons

45

S front - ing the high gates, a mag - ni - fi - cent *mf*

A front - ing the high gates, a mag - ni - fi - cent *mf*

T front - ing the high gates, a mag - ni - fi - cent *mf*

B front - ing the high gates, a mag - ni - fi - cent *mf*

Flutes

6

Strs.

48

S or - chard a mag - ni - fi - cent or - chard *mf*

A or - chard a mag - ni - fi - cent or - chard *mf*

T or - chard a mag - ni - fi - cent or - chard *mf*

B or - chard a mag - ni - fi - cent or - chard *mf*

f

6

f

6

24

51 *p sub.*

S stretch - es four a - cres deep. *p*

A stretch - es stretch - es four a - cres deep. *p*

T stretch - es stretch - es four a - cres deep. *p*

B

Violins *p*

Violas *p*

Strs. + Synth. *pp*

solo Violin + Oboe

54 *mf p*

mf pp

25

♩ = 104c.

63 *p*

S Here lux - u - rient trees are al - ways in their prime,

A Here lux - u - ri - ent trees are in their prime,

T

B

67

S po - me - gra-nates, po - me - gra-nates po - me-gra-nates, ^{3 SOLI} ³ ³

A po - me - gra - - nates, po - - - me - gra-nates, po - me-gra - nates, ^{3 SOLI} ³

T *p* po - me - gra-nates, *p* po - ^{3 SOLI}

B po - me - gra-nates,

70

S ^(3 SOLI) po - me - gra - nates, and

A ^(3 SOLI) po - me - gra - nates, po - me - gra - nates, and

T ^(3 SOLI) me - gra - nates, po - me - gra - nates, po - me - gra - nates, and

B ^{3 SOLI} ³ po - me - gra - nates, po - me - gra - nates, po - me - gra - nates, and

26

73 ♩ = 96c.

S pears, here — lux - ^{TUTTI}

A pears, here — lux - ^{TUTTI}

T pears,

B pears,

p

78

S
u - ri - ent trees are al - ways in their prime, _____

A
u - ri - ent trees _____ are _____ in their prime, po -

T

B

Winds
mp

Strs.

82

S
po - me - gra - nates and pears, and ap - ples

A
me - gra - nates and pears, and ap - ples

T
TUTTI
po - me - gra - nates and pears, and ap - ples

B
TUTTI
po - me - gra - nates, pears, and ap - ples

27

85

S *mf*
glow - - ing red,

A *mf*
glow - - ing red,

T *mf*
glow - - ing red,

B *mf*
glow - - ing red,

88

S *mf*
suc - cu - lent figs and o - lives

A *mf*
suc-cu-lent, suc-cu-lent figs and o - lives

T

B

mp

91

S swell - ing sleek and dark.

A swell - ing sleek and dark.

T

B

Strs.

94

S *mp* And the yield of these trees,

A *mp* And the yield of these trees will

T

B

97

S

A

T

B

ne - - - ver flag or die.

28

100 $\text{♩} = 104c.$

Horns

pp

Cellos

106 *pp*

S

A

T

B

For the West Wind al - ways brea - thing through,

Flute

Flutes + Horns

112

S For the West Wind brea - thing — through will bring some

A *pp* For the West Wind brea - thing — through will bring some

T

B

29

117

S fruits to the bud and o - thers warm to ripe - ness -

A fruits to the bud and o - thers warm — to ripe - ness -

T

B

Oboe

Violins 5

122 *mf*

S
pear — mel - low - ing on pear, —

A

T

B

Vibraphone

Violins

3 3

Flute

mf

125

S
ap - ple on ap - ple, clu - ster of

A
mf
ap - ple on ap - ple, clu - ster of

T
mf
clu - ster of

B

mf

trb

5

Horns

128

S
grapes on clu - ster, fig

A
grapes on clu - ster,

T
grapes on clu - ster,

B
mf
on clu - ster,

tr *tr*

5

Strs.

Vibraphone

131

S
crowd - ing fig.

A

3 3

Trumpets

ppp *pp*

Horns

30

137

A
And there O -

Horns

Trumpets

Strs. + Synth.

SOLO mp *p*

142

A

- dy - sseus stood, ga - zing at all this boun - ty,

mf

144

A

(SOLO)

a man who'd borne _____ so much.

pp

tr

attacca

Shvetashvatara Upanishad

$\text{♩} = 68c.$ rich and colorful

150

Sop. solo

mf

The Lord, _____ the

Flutes

mp

Bass Cl.

(31)

156

Sop. solo

Lord _____ of

Tutti

ff brilliant

12 12 12 12

157

Sop. solo

Love _____ pro -

159

Sop. solo

jects _____ him

161

Sop. solo

self in - to this u - ni - verse of my - - - - ri - ad forms, of

mf

Flutes

mp

Strings + Synth.

Bass Cl.

163

Sop. solo

my - - - - ri - ad forms. He is fire and the

32

Brass

166 *p*

Sop. solo sun and the moon and the stars.

Flutes *p*

mf

Strs.

169 *mp sub.*

Sop. solo He is the air and the sea. He is this

Oboes

mp

172

Sop. solo boy, he is that girl, he is this man, he is that

3 *3*

175

Sop. solo wo - man.

6 *6*

33

177

Sop. solo

mp

He is the blue bird,

3 6

Flutes *mf* 6

Strs.

180

Sop. solo

He is the

3 6 5 5 5

Strs. *p*

182

Sop. solo

molto rall. *tempo*

ff

green bird with red eyes.

3 3

trb

ff *p*

185

Sop. solo

f *mp*

He is the thun-der-cloud. He has no be-ginn-ing,

3/4 4/4

188

Sop. solo

he has no end, he has no end, he

Winds + Brass *pp*

191 *poco*
mf

Sop. solo

is the source, he is the source from which the worlds e - volve.

p

194 *slower*

Sop. solo

Two birds of beau - ti - ful plu - mage,

pp

Strs. Horns

197

Sop. solo

com - rades, in - sep - era - ble, live on the self - same tree, two

200

Sop. solo

mf

birds of beau - - - ti - ful plu - mage. One bird eats the fruit of

203

Sop. solo

plea - sure and pain; — the o - ther looks on with - out eat - ing.

Winds + Brass

206

Sop. solo

36 *mp*

again a little slower—*poco recit.*

For - get - ting our di - vine o - ri - gin,

pp

Timp.

209

Sop. solo

mp

we be - come en - snared in the world — of — change,

mf

pp *mp*

211 *mf*

Sop. solo

we be - come en - snared, — and be - wail our help - less - -

213

Sop. solo

ness, and be - wail our help - - - less - ness, and be - wail our

215

Sop. solo

help - - - less - ness. But when we see the Lord —

37

tempo 1° (♩ = 68c.)

218

Sop. solo

Tutti

ff brilliant

219

Sop. solo

of Love in all his glo - ry,

p

221

Sop. solo

dim.

a - dored by all, we go be-yond sor - row, go be-yond

trill

3

224

Sop. solo

p

sor - row, we go be-yond sor - - - row.

pp

attacca

0000—APOCALYPTIC VISIONS

The Life of Nero

↓ **c.10"**

10 to 15 chorus members whistle snatches of birdsong (these need not be authentic)—whistling only, no owl hoots, crow caws etc.

begin with 2 or 3 people, the others join in until all are whistling by m.2

↓ **c.7"**

drop out individually, quite quickly

Chor.

Strs.

pp gliss.

↓ **c.5"**

↓ **c.6"**

4 or 5 chorus members (placed far apart if possible) whistle piercingly—fingers in mouths each whistles once or twice; no more

↓ **c.4"**

Chor.

Brass

+ whistle

38

Bar. solo

$\text{♩} = 120c.$

ff

Phy - si - cal cha - rac - ter - is - tics of Ne - ro: Height: av - er - age,

Chor.

Height:

ff

Strs. + Brass

fff

Timp.

8

Bar. solo Bo - dy: pu - stu - lar and mal - o - dor - ous, Hair: light

Chor. Bo - dy: Hair:

10

Bar. solo blond, Fea - tures: pre - tty, ra - ther than hand - some, Eyes: blue and ra - ther

Chor. Fea - tures: Eyes:

12

Bar. solo weak, Neck: squat, Bel - ly: pro - tu - ber - ant, Legs:

Chor. Neck: Bel - ly: Legs:

14

Bar. solo spin - dling.

Chor.

(Timp.)

39

♩ = 132c.

mf heightened and colorful

17 *Bar. solo*
 Mu - sic formed part of his child - hood, and he ear - ly de - vel - oped a taste for it.

Chor.

solo Violin *freely*
f
mp

19 *Bar. solo*
 Li - ttle by li - ttle he be - gan to stu - dy and $\frac{3}{4}$ prac - tice and un - der - took all the

Chor. *f* *)
 huh huh huh huh

*) expel air forcefully—voiced

mp

21 *Bar. solo*
 u - sual ex - cer - ci - ses for strength - ening and de - ve - lop - ing the $\frac{4}{4}$

Chor. $\frac{4}{4}$

Flute *freely*
f
mp

23

Bar. solo

voice.

He would lie on his back with a slab of lead on his

mf

lie on his

mf

a

mf

a slab of

Tutti

ff

6

solo Violin

f

freely

mp

25

Bar. solo

chest,

use

en - e - mas and em - e - tics to keep down his

back, a slab of lead on his chest.

slab of lead on his chest.

lead on his chest.

mp

mp

27

Bar. solo
weight, and re - frain from eat - ing app - les and

A
oh

B
oh

C
oh

fp

fp

fp

ff

mp

mp

40

29

Bar. solo
ev - ery o - ther food con - sid - ered del - e - te - rious to the vo - cal chords. Though his

A
vo - cal chords.

B
vo - cal chords.

C
vo - cal chords.

gliss.

gliss.

gliss.

mf

f

ff

mp

mp

31

Bar. solo voice was fee - ble and hus - ky, he was pleased e-nough with his pro - gress to be -

Chor. *mf* husky *gliss.* ah ah

mp

33

Bar. solo -gin to nurse the - at - ri - cal am - bi - tions. At his

Chor.

Horns + Tpts. *ff* *f*

mp

35

Bar. solo first stage appear - ance, dis - re - gard - ing an earth - quake which shook the thea - tre, he

Chor. *mf* *ff* *tr.* ah oo

Tutti *ff*

mp

37 *f*
 Bar. solo sang his piece through to the end. So *f*

Brass 3 3
mp *ff*
mp *mp*

39 **41**
 Bar. solo cap - ti - va - ted was he by the rhythm - ic a - pplause of a

p *mp*

40
 Bar. solo crowd of Al - ex - an - drians from a fleet which had just put

p *mp*

41
 Bar. solo in, that he chose more than five thou - sand stur - dy, or - din - a - ry

p *mp* *p* *mp*

43
 Bar. solo youths, whom he di - vi - ded in - to groups to learn the Al - ex - an - drian me - thod of a -

ff *p* *ff*
p *mp*

6

Strs.

45

Bar. solo

- pplause—

they were known, re -

Brass

mf \rightrightarrows *f*

48

Bar. solo

- spec - tive - ly, as 'Bees,' 'Roof-tiles,' and 'Bricks'— the

pizz. Strs.

42

51

Bar. solo

Bees*) made a loud hum-ming noise; the Roof - tiles clapped with their holl-owed

f

A

v v or mm or bzz

B

C

*) individually—low pitches, different tempi; create a dense buzzing sound

55

Bar. solo
hands; the

A

B *f* *)

C *) *clap with hollowed hands*

Horns

p 3 3 3 3 3 3

59

Bar. solo
Bricks flat - - - hand-ed.

A

B

C *f* **)

**) *clap flat-handed*

pizz. Strs.

A

B

C

43

c.5"

(♩ = 132c.)

mf
It

65

Bar. solo

stop buzzing—break into laughing, ad lib.

A

applaud freely, with hollowed hands

B

applaud freely, flat-handed

C

68

Bar. solo

might have been po - ssi - ble to ex - cuse his in - so - lent, lust - ful, ex - tra - va - gant, gree - dy, or

Chor.

mf

Strs. + Synth.

S^b

70

Bar. solo

cruel ear - ly prac - ti - ces by say - ing that boys will be boys; yet

Chor.

Flutes + Oboes *ff*

72

Bar. solo *mf* **44** this was clear-ly the true Ne-ro. As soon as night fell he would

Chor. *mf* As soon as night fell he would

ff

mf

75

Bar. solo snatch a cap, or a wig and prowl the streets in search of mis-chief—

Chor. snatch a cap, or a wig and prowl the streets in search of mis-chief—

77

Bar. solo one of his games was to a--ttack men on their way home from di-nner,

Chor. one of his games was to a--ttack men on their way home from di-nner,

79

Bar. solo
stab them if they off-ered re - sis - tance, and then drop their bo - dies down the

Chor.
stab them if they off-ered re - sis - tance, and then drop their bo - dies down the

82

Bar. solo
se - wers. Not sa - tis - fied with se - du - cing free - born

A
se - wers. oh

B
se - wers.

C
se - wers.

Flutes
ff

3

Strs.
mf

84

Bar. solo
boys and ma-ried wo-men, Ne-ro raped the Ves-tal Vir-gin Ru-bria. Hav-ing

A
oh

B
f
oh

C
oh

Brass

Flutes

Strs.

87

Bar. solo
tried to turn the boy Spor-us in-to a girl by cas-tra-tion, he went through a

A
ah

B
ah

C
ah

mf

ff

89

Bar. solo

we-dding ce - re - mo - ny with him— dow - ry, bri - dal veil, and

A

B

C

ah ah ah ah ah ah

ff

91

Bar. solo

all; took him to his pa - lace with a great crowd in att-en - dance and

A

B

C

ah ah ah ah ah ah ah ah ah ah ah ah

93

Bar. solo

treat-ed him like a wife. The lech - er - ous pa - ssion he felt for his mo-ther, A - gri -

A

B

C

95

Bar. solo

-ppi-na, was no - to - rious. ha

A

B

C

46

sfz

ff

wah

He was ea-ger, it is said, to get

sfz

ff

wah

*) stamp foot

ff

wah

He was ea-ger, it is said, to get

p

3

3

3

3

Timp.

97

Bar. solo
oh _____ ha ha ruff grr ruff

A
hold of a cer-tain E - gyp - tian— a sort of o - gre who would eat raw flesh and

B
ruff ha grr ruff ha

C
hold of a cer-tain E - gyp - tian— a sort of o - gre who would eat raw flesh and

Flutes + Oboes

mp *cresc.*

99

Bar. solo
and watch him tear live men to pie - ces and

A
a - ny-thing else he was gi - ven—

B
oh _____ ha

C
a - ny-thing else he was gi - ven—

47

101
Bar. solo
then de - vour them.

mp *cresc. poco a poco*

S
la la la la la la la la la la la la la la

A
mp *cresc. poco a poco*
la la la la la la la la la la la la la la

T
mp *cresc. poco a poco*
la la la la la la la la la la la la la la

B
mp *cresc. poco a poco*
la la la la la la la la la la la la la la

fff *mf*

Bass + Bass Cl.

104

S
la la la la la la la la la la la la la la la la la la la la

A
la la la la la la la la la la la la la la la la la la la la

T
la la la la la la la la la la la la la la la la la la la la

B
la la la la la la la la la la la la la la la la la la la la

49

124

Bar. solo
tend - ing to be dis - gust - ed by the drab old build - ings and

Chor.

mp sub.

Trombones

126

Bar. solo
na - rrow, wind - ing streets of Rome, he set fire to the ci - ty. This

Chor.
alarmed *mf cresc. poco a poco*
oh

128

Bar. solo
te - rror last - ed for six days and se - ven nights. Ne - ro

Chor.
oh

mf

130

Bar. solo
watched the con - fla - gra - tion from the Tower of Mae - ce - nas, en -

Chor.
oh oh

f

132

Bar. solo
rap - tured by what he called the 'beau - ty of the flames,' then put on his tra - ge - dians

Chor.
oh oh

ff

ff

134

Bar. solo
cos - tume and sang *The Sack* of *Il - ium* from be - gin - ning to end.

Chor.

ff

136

139

mp

50

142

Bar. solo

At last, af - ter near - ly four - teen years of

S

A

T

B

mp

ah

mp

ah

mp

ah

mp

ah

ah

144 *Bar. solo*

Ne - ro's mis - rule, the earth rid her-self of him. In the wide-spread gen - eral re -

146 *Bar. solo*

joi - cing, ci - ti - zens ran through the streets wear - ing caps of li - ber - ty.

faster ♩ = 152c.

mf la la la la

mf la la la la

mf la la la la

mf la la la la

la la la la

Bass + Bass Cl.

149

S
la la la la la la la la la la la la la la la la la la la la

A
la la la la la la la la la la la la la la la la la la la la

T
la la la la la la la la la la la la la la la la la la la la

B
la la la la la la la la la la la la la la la la la la la la

153

S
la la la la la la la la la la la la la la la la la la la la

A
la la la la la la la la la la la la la la la la la la la la

T
la la la la la la la la la la la la la la la la la la

B
la la la la la la la la la la la la la la la la la la la la

51

157

S
la la la la la la la la la la

A
la la la la la la la la la la

T
la la la la la la la la la la

B
la la la la la la

ff

ff

ff

ff

Tutti

160

S
la la la la la la la la la la

A
la la la la la la la la la la

T
la la la la la la la la la la

B
la la la la la la

162

S
la la la la la la la la la la

A
la la la la la la la la la la

T
la la la la la la la la la la

B
la la la la la la la la la la

fff

164

S
la la la la la la la la la la

A
la la la la la la la la la la

T
la la la la la la la la la la

B
la la la la la la la la la la

attacca

Revelation

52

166 ♩ = 126c.

T

f And the sun turned black like cloth of

f And the sun, the sun turned black like cloth of

B

f And the sun, the sun turned black like cloth of

And the sun turned black, the sun turned black like cloth of

Strs.

fff *ff*

Tutti

170

S

f and all the moon be-came as blood,

A

f and all the moon, the moon be-came as blood,

T

hair, and all the moon, and all the moon be-came as blood,

hair, and all the moon, and all the moon be-came as blood,

B

hair, and all the moon, and all the moon, the moon be-came as blood,

hair, and all the moon, and all the moon, the moon be-came as blood,

173

mf *ff*

S and the, and the stars of the sky dropped up - on the

mf *ff*

A and the, and the, and the stars of the sky dropped up - on the

mf *ff*

T and the, and the, and the, and the stars of the sky dropped up - on the

mf *ff*

B and the, and the, and the, and the stars of the sky dropped up - on the

176

S stars of the sky dropped up - on the, dropped up - on the earth.

A stars of the sky dropped up - on the, dropped up - on the earth.

T stars of the sky dropped up - on the, dropped up - on the earth.

B stars of the sky dropped up - on the, dropped up - on the earth.

179 **53**

f

S And the, and the, and the sky,

f

A And the, and the, and the sky, —

f

T And the, and the, and the sky, and the sky, and the sky, —

f

B And the, and the, and the, and the sky, —

f

181 *ff* $(\text{♪} = \text{♪})$

S and the sky shrank up - on it - self, and the sky shrank up - on it - self like a scroll

ff

A and the sky shrank up - on it - self, and the sky shrank up - on it - self like a scroll

ff

T and the sky shrank up - on it - self, and the sky shrank up - on it - self like a scroll

ff

B and the sky shrank up - on it - self, and the sky shrank up - on it - self like a scroll

ff

184

S
curl-ing, like a scroll curl-ing, and ev - ery moun-tain and is - land was

A
curl-ing, like a scroll curl-ing, and ev - ery moun-tain and is - land was

T
curl-ing, like a scroll curl-ing, and ev - ery moun-tain and is - land was

B
curl-ing, like a scroll curl-ing, and ev - ery moun-tain and is - land was

187

S
sha - ken from its place. And there were light - ning fla - shes and voi - ces and

A
sha - ken from its place. And there were light - ning fla - shes and voi - ces and

T
sha - ken from its place. And there were light - ning fla - shes and voi - ces and

B
sha - ken from its place. And there were light - ning fla - shes and voi - ces and

190

S thun - ders, and there was a great earth - quake, there was a great earth - - -

A thun - ders, and there was a great earth - quake, there was a great earth - - -

T thun - ders, and there was a great earth - quake, there was a great earth - - -

B thun - ders, and there was a great earth - quake, there was a great earth - - -

194

S quake, such as there has not been since man has been up - on the

A quake, such as there has not been since man has been up - on the

T quake, such as there has not been since man has been up - on the

B quake, such as there has not been since man has been up - on the

196

S earth Ba - by - lon the

A earth Ba - by - lon the great, the

T earth Ba - by - lon the great is fall - en, the

B earth Ba - by - lon the great is fall - en, is fall - en, the

Oboes

Strs.

198

S great is fal - len, Ba - by - lon the great is

A great is fal - len, Ba - by - lon the, Ba - by - lon is

T great is fal - len, Ba - by - lon the, Ba - by - lon the great is

B great is fal - len, Ba - by - lon the great is,

Trumpets

Oboes

Trumpets

+ Bassoons

200 *ff*

S fal - len, is fal - len, is fal - len, is fal - - - - - len,

ff UNIS.

A fal - len, is fal - len, is fal - len, is fal - - - - -

ff

T Ba - by - lon the great is fal - len, fal - len, Ba - by - lon is fal - - - - -

ff

B Ba - by - lon the great is fal - len, fal - len, Ba - by - lon the great is fal - len,

Strs.

202

S - - - - - $\frac{3}{4}$ - - - - - $\frac{4}{4}$

A - - - - - len, $\frac{3}{4}$ - - - - - $\frac{4}{4}$

T - - - - - len, $\frac{3}{4}$ - - - - - $\frac{4}{4}$

B fal - - - - - len, $\frac{3}{4}$ - - - - - $\frac{4}{4}$

204

mf *ff*

S Ba-by-lon the great is fall - en, is fall - en, *ff*

A *mf* *ff* UNIS.
Ba-by-lon the great, the great is fall - en, is fall - en,

T *mf* *ff*
Ba-by-lon the great is fall - en, the great is fall - en, is fall - en, is

B *mf* *ff* UNIS.
Ba-by-lon the great is fall - en, is fall - en, the great is fall - en, is fall - en, is

Oboes Trumpets
mp *f* *mp*

55

206

S is fall - en, fall - en, UNIS. and has be-come the ha - bi -

A is fall - en, fall - en, and has be-come the ha - bi - ta - tion of

T fall - en, is fall - en, is fall - en, UNIS. and has be-come the ha - bi - ta - tion of de - mons

B fall - en, is fall - en, is fall - en, UNIS. and has be - come the ha - bi - ta - tion of de - mons and the

ff *mf*

208

S ta-tion of de - mons and the pri - son of ev - ery un - clean spi - rit.

A de - mons and the pri - son of ev - ery un - clean spi-rit.

T and the pri - son of ev - ery un - clean spi - rit. and has be -

B pri - son of ev - ery un - clean spi-rit. and has be -

ff *f*

210

S and has be-come the ha-bi-ta-tion of de - mons and the pri-son of ev - ery un - clean

A and has be-come the ha-bi-ta-tion of de - mons and the pri-son of ev - ery un - clean

T come the ha - bi - ta - tion of de - mons and the pri-son of ev - ery un - clean spi-rit.

B come the ha - bi - ta - tion of de - mons and the pri-son of ev - ery un - clean spi-rit.

f

212

S
spi - rit. *mf*

A
spi - rit. The mer - chants of the

T
mf The mer - chants of the earth shall weep and

B
mf The mer - chants of the earth shall weep and mourn o - ver her,

ff *mf*

214

S
mf their car - go of

A
earth shall weep and mourn o - ver her, be - cause no one buys their car - go,

T
mourn o - ver her, be - cause no one buys their car - go a - ny more, their

B
be - cause no one buys their car - go a - ny more, their car - go of

56

216

S gold and sil - ver and pre - cious stones and pearls and li - nen and

A their car - go of gold and sil - ver and pre - cious stones and

T car - go of gold and sil - ver and pre - cious, pre - cious

B gold and sil - ver and pre - cious stones and pre - cious stones and

Trumpets

Strs.

219

S pur - ple and silk and silk and scar - let and a - ro - ma - tic wood and

A li - nen and pur - ple and scar - let and ev - - ery a - ro - ma - tic wood and ev - ery

T stones and lin - en and pur - ple and lin - en and pur - ple and scar - let, ev - ery

B pearls and lin - en and pur - ple and silk and scar - let and a - ro - ma - tic

222 *cresc.*

S
ev - ery ar - ti - cle of i - vo - ry and e - very ar - ti - cle of

A
ar - ti - cle of i - vo - ry and e - very ar - ti - cle of

T
ar - ti - cle of i - vo - ry, e - very ar - ti - cle of

B
wood and i - vo - ry and e - very bronze and

225

S
bronze and iron and mar - - ble and - cin - na - mon and

A
bronze and iron and mar - - - - - ble and

T
bronze and iron and mar - - ble and

B
iron and cin - - - - - na - - -

Strs.

cresc.

227 *f* *ff*

S car - da - mom and in - - - - cense and per - fume and frank-in-cense and

A *f* *ff*

A cin - na - mon and car - do - mom and in - cense and per - fume and frank-in-cense and

T *f*

T cin - na - mon and car - da - mom and

B *f*

B mon and car - da - mom and

57

229

S wine and oil and fine flour and wheat and cat - tle and sheep and wheat and cat - tle and

A wine and oil and fine flour and wheat and cat - tle and sheep and wheat and cat - tle and

T *ff*

T in - cense and per - fume and frank-in-cense and wine and oil and fine flour and wheat and

B *ff*

B in - cense and per - fume and frank-in-cense and wine and oil and fine flour and wheat and

231

S
sheep, - their car - go of

A
sheep, - their car - go of

T
cat - tle and sheep and wheat, - their car - go of

B
cat - tle and sheep and wheat, - their car - go of

fff

fff

fff

fff

233

S
hor - ses and cha - riots, their car - go of hor - ses and

A
hor - ses and cha - riots, their car - go of hor - ses and

T
hor - ses and cha - riots, their car - go of hor - ses and

B
hor - ses and cha - riots, their car - go of hor - ses and

fff

UNIS.

mf

235

S cha - riots and bo - dies, and the souls of men. All that was fat and

A cha - riots and bo - dies, and the souls of men. All that was fat and

T cha - riots and bo - dies, and the souls of men. All that was fat and

B cha - riots and bo - dies, and the souls of men. All that was fat and

239

S bright is pe - rished from you, and they shall ne - ver find it a - gain.

A bright is pe - rished from you, and they shall ne - ver find it a - gain.

T bright is pe - rished from you, and they shall ne - ver find it a - gain.

B bright is pe - rished from you, and they shall ne - ver find it a - gain.

Strs. *mf*

p

243

S
they shall ne-ver find it a - gain.

A
they shall ne-ver find it a - gain.

T
they shall ne-ver find it a - gain.

B
they shall ne-ver find it a - gain.

Sub

59

♩ = 96c. glowing

249

Strs.

ff

Synth.

Trumpets

253

rapt f

Bar. solo
I saw a new hea - ven and a new earth.

mp

p solo Cello

6

f mp f mp

Brass

f

256

Bar. solo

I saw the ho - - - ly

p *f* *mf*

258

Bar. solo

ci - ty, the new Je - ru - sa - lem,

S *mp*

A *mp*

T *mp*

B *mp*

ff

261

Bar. solo

co-ming down out of hea-ven from God,

Horns *mf*

Flute *f*

5 5 5 5 5 5

Strs.

263

Bar. solo

and made rea - dy as a bride is ar - rayed for her hus - band.

265

Bar. solo

The great street of the ci - ty is

S

A

T

B

noh

noh

noh

noh

mf

mf p

mf

solo Cello

solo Cello

268

Bar. solo

gold clear as trans - lu - cent glass. *mp* And the

S

A

T

B

f *mp* *ff* *mf*

3:2

61

273

Bar. solo

ci - ty has no need of the sun or the moon, *cresc.* for the

S

A

T

B

p *p* *p* *p*

sun, moon, mm for the

sun, moon, mm for the

sun, moon, mm for the

sun, moon, mm for the

Brass *pp* *mp*

276

Bar. solo

glo - ry of God il - lu - mi - nates it, and its lamp is the

S
glo - ry of God mm and its lamp, its

A
glo - ry of God mm and its lamp, its

T
glo - ry of God mm and its lamp, its

B
glo - ry of God mm and its lamp, its

mp

pp

280

Bar. solo

Lamb.

lamp, its lamp is the Lamb, mm

A
lamp, its lamp is the Lamb, mm

T
lamp, its lamp is the Lamb, mm

B
lamp, its lamp is the Lamb, mm

ff

62

mf

mp

Sub-

a little slower

285 *mf*

Bar. solo

And he showed me the ri-ver of the wa-ter of

solo Cello

mf

(8^{va})-----

289 *rit.*

Bar. solo

life shi - ning like cry - stal and iss - u - ing from the

6 6

tempo

290 *f*

Bar. solo

throne of God and the Lamb.

Brass

mf *mp*

Strs.

63

293

ossia *ff*
 Be - tween the great street of the ci - ty and the

Bar. solo *ff*
 Be - tween the great street of the ci - ty and the

S *sempre p*
 Be - - - - - tween the

A *sempre p*
 Be - - - - - tween the

T *sempre p*
 Be - - - - - tween the

B *sempre p*
 Be - - - - - tween the

Strs. *p*
 3

297

ossia

Bar. solo

S

A

T

B

life, bear - ing twelve

tree of life

tree of life

tree of life

tree of life

6 6 6 6 6 6 6 6

p

299

ossia

Bar. solo

S

A

T

B

fruits bear - ing fruits

fruits bear - ing fruits

fruits bear - ing fruits

fruits bear - ing fruits

fruits bear - ing fruits

6 6 6 6 6 6 6 6

f *p* *f*

301

mp

3:2

3:2

3:2

ossia

and the leaves of the tree for the heal - ing of the

Bar. solo

falsetto mp

3:2

3:2

3:2

and the leaves of the tree for the heal - ing of the

S

and the leaves

A

and the leaves

T

and the leaves

B

and the leaves

6 6 6 6

p

303

dolce

ossia

na - tions.

Ev - ery - thing ac -

Bar. solo

dolce

na - tions.

Ev - ery - thing ac -

S

for the heal - ing of na - - - tions,

A

for the heal - ing of na - - - tions,

T

for the heal - ing of na - - - tions,

B

for the heal - ing of na - - - tions,

f

1000—DISTANT SHORES

Deor

♩ = 72c. *dark, brooding*

p

T

Way-land knew the wan-derer's

p

Way-land knew the wan-derer's

Strs.

mp f p mf pp mp ppp

Bassoons

6

T

fate: that sin - gle willed earl_____ suff - ered a - go - nies,

fate: that sin - gle willed earl_____ suff - ered a - go - nies,

mf

mf

poco

8

T

so - row and long - ing

so - row and long - ing

p

p

pp

Trombones

Strs.

12

T *mf*
the sole com - pa - nions of his ice - cold ex - ile.

mf
the sole com - pa - nions of his ice - cold ex - ile.

poco

15

T *mf*
An - xi - e - ties bit when Ni - thad

mf
An - xi - e - ties bit when Ni - thad

p
pp

Trombones

Strs.

18

T *f*
put a knife to his ham - strings,

f
put a knife to his ham - strings,

poco
p

Trombones

22 *p*

T *p*

laid cle - ver bonds on the bet - ter man.

laid cle - ver bonds on the bet - ter man.

pp

Strs.

24

T *4 SOLI mp*

thæs of - er - eo - de,

Flutes + Bass Cl.

Vib.

gliss.

mp

Trombones

Timp.

27

T

thi - sses swa mæg

Flugelhorn

3

p

31

Vib.

(67)

Strs. *pp*

Timp.

TUTTI

37 *p*

Be - a - do - hild mourned her mur - dered bro - thers:

Be - a - do - hild mourned her mur - dered bro - thers:

Bassoons

3

40

but her

but her own plight pained her more—

mp

pp

Trombones

Strs.

44 *mf*

own plight pained her more— her womb grew great with

mf

her womb grew great with child.

mf *mp* *pp*

Trombones

Strs.

48

T

child. When she knew that, she could ne - ver hold stea - dy be -

When she knew that she could ne - ver hold

50

T

fore her wit what was to ha - ppen.

stea - dy.

f

f

f *pp* *mp* *pp*

Trombones

Timp.

53

T

thæs of - er - eo - de, thi - sses swa mæg

3 SOLI

mp

Flutes

mp

Bass Cl.

56

Flugelhorn

p

70

61

Vib.

mp

Timp.

Strs.

68

TUTTI

mp 3:2

f

T

All have heard of Hild's ra - vi - shing:

mp *f*

B

All have heard of Hild's ra - vi - shing:

mp *f*

Bassoons

3

mp *mf*

70

mf

T

The Geat's lust was un -

mf

B

The Geat's lust

mf 3

The Geat's lust was un - go - ver - na - ble,

Trombones

Bassoons

72

T go-ver-na-ble, that bi-tter love ba-nished sleep. *ff*

B was un-go-ver-na-ble, that bi-tter love *ff*

that bi-tter love ba-nished sleep. *ff*

74

T *2 SOLI mp* thæs of-er-eo-de, thi-sses swa

Trombones

Vib. *pp*

Flutes *mp*

Timp. Bass Cl. 3 5

78

T mæg

Flugelhorn *p*

83

Vib.

Strs. *mf* *p* *mf*

Timp.

(72)

89 *p*

T
Thir - ty win - ters The - od - ric ruled, and

p
Thir - ty win - ters The - od - ric ruled the Mae - ring ci - ty:

B
p
Thir - ty win - ters The - od - ric ruled the Mae - ring ci - ty: and ma - ny knew

p
Bassoons

91 *ff* **SOLO**
mp

T
- ma - ny knew it. thas of - er - eo - de,

ff
and ma - ny knew it.

B
ty:
ff
- it.

f
Trombones

Vib.
mf

Timp. Flute

95

T

thi-sses swa mæg

Flugelhorn

p

101

Vib.

Trombones

Timp.

Strs.

Bassoons

The Pillow Book of Sei Shonagon

74 ♩ = 132c. *light, bustling*

109

pizz. Strs.

mf

112

Sop. solo

mp

One day when the snow lay thick on the

A

3 SOLI *p*

One day, one day, one day, one

mp

75

*very slow**a tempo*

115

Sop. solo
ground,

A
day.

Synth.

ff

pizz. Strs.

mf

119

Sop. solo
when the snow lay thick on the

A
when the snow lay thick on the

mp

(3 SOLD) *p*

mp

122

Sop. solo
ground and was still com - ing down hea - vi - ly,

A
ground.

very slow

Synth.

ff

a tempo

125

pizz. Strs.

mf

128

Sop. solo

A

mp

(3 SOLI) *p*

I saw,

132

Sop. solo

A

saw some gen - tle - men of the Fourth — and Fifth — Ranks — who had a

I saw some gen - tle - men,

135

Sop. solo

A

fresh — com - plex - ion and a plea - sant, youth - ful look.

a fresh com - plex - ion.

77

138 Flutes

142 Sop. solo *mp*

145 Sop. solo

147 Sop. solo

Their beau - ti - fully co - lored

Court robes, which they wore o - ver their night - watch

cos - tumes, were tucked up at the bot - tom and showed the

78

slower ♩ = 108c.
p

149

Sop. solo

marks of their lea - ther belts. Their dark pur - ple

Violins (arco)

mf

Flutes

p

tempo 1° (♩ = 132c.)

154

Sop. solo

trou - sers stood out beau - ti - fully a - gainst the white snow.

pizz. Strs.

mf

157

Sop. solo

I could al - so see their un - der - jack - ets,

Violins (arco)

p

79

160

Sop. solo

some of scar - let, o - thers dyed a beau - ti - ful rose - yel - low.

pizz. Strs.

mp

slower again ♩ = 84c.

163

Sop. solo

Oboes

Tenor Drum

mf

ff

ff

168

Sop. solo

poco mf

The men had

mp

mf

ff

173

Sop. solo

o - pened their um - bre - llas, but since it was ve - ry win - dy the snow came at them

3

80

tempo 1° (♩ = 132c.)

175

Sop. solo

from the side and they bent for-ward slight-ly as they walked.

Violins (arco)

f

pizz. Strs.

mf

179

Sop. solo *mp*

A *(3 SOLI) p*

The

The spark - ling white snow—

mp

183

Sop. solo

A

spark-ling white snow co - vered them all the way to the tips of their

co - vered them, co - vered them,

186

Sop. solo

lac - quered lea - ther shoes or short clogs— a mag - ni - fi - cent

190 **81**

Sop. solo
sight.

A

Oboes

Synth.

(3 SOLI) *pp*
One

pp

196

Sop. solo
p
One day, when the snow lay thick on the ground.

A
day when the snow lay.

pizz. Strs.
mp

Alto Flute

Tenor Drum *ff*

2000—FUTURE

The Oracle

$\text{♩} = 112\text{c.}$ *bright, ringing*

Timp.

ffz

ff

Strs.

gliss.

Bass Drum

The percussion introduction features a timpani part with a series of rhythmic pulses and a bass drum part with a steady, pulsating pattern. The strings enter with a *ff* dynamic, playing a glissando effect across the strings.

8

gliss.

Oboes + Bassoons

The woodwind introduction features oboes and bassoons playing a glissando effect across the strings, mirroring the string part.

14 **82** DIV. *ff*

S

Can things go on get-ting bet-ter? Are they real-ly get-ting

A

Can things go on get-ting bet-ter? Are they rea-ly get-ting

T

Can things go on get-ting bet-ter? Are they rea-ly get-ting

B

Can things go on get-ting bet-ter? Are they rea-ly get-ting

Oboes + Bassoons

The vocal section begins at measure 14, marked with a circled 82 and *DIV. ff*. The vocalists (Soprano, Alto, Tenor, Bass) sing the lyrics: "Can things go on get-ting bet-ter? Are they real-ly get-ting". The woodwinds (Oboes + Bassoons) provide accompaniment with a rhythmic pattern.

ff

Sop. solo
Raise your spi - rits, bold and pluck - y:

ff

Bar. solo
The o - ther end of wrong is

S
worse?

A
worse?

T
worse?

B
worse?

Flutes

Bassoons

Strs.

83

Bar. solo
luck - y

S
Can things go on get - ting

A
Can things go on get - ting

T
Can things go on get - ting

B
Can things go on get - ting

Timp.

Oboes + Bassoons

Bass Drum

29

Bar. solo

If a rich man dream of

S
worse? Might they get bet - ter?

A
worse? Might they get bet - ter?

T
worse? Might they get bet - ter?

B
worse? Might they get bet - ter?

Bassoons

Strs.

34

Sop. solo

Let him wake to his de - sire.

Bar. solo

fire,

S

A

T

B

Flutes

84

39

S What is the mat - ter, What is the mat - ter with our chil - dren?

A What is the mat - ter, What is the mat - ter with our chil - dren?

T What is the mat - ter, What is the mat - ter with our chil - dren?

B What is the mat - ter, What is the mat - ter with our chil - dren?

44

Sop. solo A - no - rex - ic, E - very - thing,

Bar. solo ro - - ly - po - ly: e - very - thing,

S

A

T

B

48

Sop. solo
e - very - thing, e - very - thing that lives is ho -

Bar. solo
e - very - thing, e - very - thing that lives is ho -

S
A
T
B

85

51

Sop. solo
ly.

Bar. solo
ly

S
Where, _____ how, _____

A
Where, _____ how, _____

T
Where, _____ how, _____

B
Where, _____ how, _____

56

S — can we find peace? Where, how, can we find peace?

A — can we find peace? Where, how, can we find peace?

T — can we find peace? Where, how, can we find peace?

B — can we find peace? Where, how, can we find peace?

61

Sop. solo Let the don-key at the gate take po-sses-sion of your fate. _____

Bar. solo Let the don-key at the gate take po-sses-sion of your fate. _____

S _____

A _____

T _____

B _____

86

66

S Will a - ny - bo - dy be

A Will a - ny - - - bo - dy be

T Will a - ny - bo - dy be

B Will a - ny - - - bo - dy be

71

Sop. solo If no - bo - dy is there to see you, —

S left af - ter we die?

A left af - ter we die?

T left af - ter we die?

B left af - ter we die?

76

Sop. solo

— what is the use of me? —

S

A

T

B

87

80

S

A

T

B

Can I es - cape? Can I es - cape my

Can I es - cape? Can I es - cape my

Can I es - cape? Can I es - cape my

Can I es - cape? Can I es - cape my

84

Bar. solo

Would it be your luck - y day- the on - ly one to get a -

S fate?

A fate?

T fate?

B fate?

89

Bar. solo

way?

S Will our side win? Will our side

A Will our side win? Will our side

T Will our side win? Will our side

B Will our side win? Will our side

88

94

Sop. solo
All good peo - ple come to dust _____ peo - - - - ple

Bar. solo
As all e - vil peo - - - - ple

S
win?

A
win?

T
win?

B
win?

89

99

Sop. solo
All good peo - ple come to dust _____ e - vil peo - ple must.

Bar. solo
As _____ all e - vil peo - ple must.

S
Is the
DIV.

A
Is the

T
Is the

B
Is the

104

S world Is the world Is the world co-ming to an end? Is the world

UNIS.

A world Is the world Is the world co-ming to an end? Is the world

T world Is the world Is the world co-ming to an end? Is the world

B world Is the world Is the world co-ming to an end? Is the world

110

Sop. solo Torque and fric - tion; twist and bend; earth is not the

Bar. solo Torque and fric - tion; twist and bend; earth is not the

S co - ming to an end?

A co - ming to an end?

T co - ming to an end?

B co - ming to an end?

90

114

Sop. solo
u - ser's friend, torque_____ and fric-tion; twist and bend; earth is not the u - ser's friend.

Bar. solo
u - ser's friend, torque_____ and fric-tion; twist and bend; earth is not the u - ser's friend.

S
UNIS.
Torque_____ and fric-tion; twist and bend; earth is not the u - ser's friend.

A
Torque_____ and fric-tion; twist and bend; earth is not the u - ser's friend.

T
UNIS.
Torque_____ and fric-tion; twist and bend; earth is not the u - ser's friend.

B
Torque_____ and fric-tion; twist and bend; earth is not the u - ser's friend.

118

Obit

91

122 ♩ = 160c.

Trumpets *f*

92

137

△ △ △ △ △ □ △ △

S *ff*

it was a mo - ment it was a gol - den eye - blink

A *ff*

it was a mo - ment it was a gol - den eye - blink

T *ff*

it was a mo - ment it was a gol - den eye - blink

B *ff*

it was a mo - ment it was a gol - den eye - blink

Synth. #

ff

pizz. Strs.

Trombones

93

141

S □ □ △ □ □ △ □ □ △ △ *)

A □ □ △ □ □ △ □ □ △ △ *)

T □ □ △ □ □ △ □ □ △ △ *)

B □ □ △ □ □ △ □ □ △ △ *)

it was a mi - cro - dot one ga - lax - y's in - breath

*) sharp intake of breath

145

S □ □ □ □ □ □ □ □ △ △ △ △

A □ □ □ □ □ □ □ □ △ △ △ △

T □ □ □ □ □ □ □ □ △ △ △ △

B □ □ □ □ □ □ □ □ △ △ △ △

one sigh one ges - ture of se - duc - tion

one sigh one ges - ture of se - duc - tion

one sigh one ges - ture of se - duc - tion

one sigh one ges - ture of se - duc - tion

150

S one rapt pause se - veral co - mets

A one rapt pause se - veral co - mets

T one rapt pause se - veral co - mets

B one rapt pause se - veral co - mets

pp *mp* *mf*

155

S e - clipse, e - clipse, e - clipse, e - clipse, e - clipse, e - clipse,

A e - clipse, e - clipse, e - clipse, e - clipse, e - clipse, e - clipse,

T e - clipse, e - clipse, e - clipse, e - clipse, e - clipse, e - clipse,

B e - clipse, e - clipse, e - clipse, e - clipse, e - clipse, e - clipse,

159 *mf* *poco*

△ △ □ □ △ □ □ △ □ △ □ □

S it was the shrug of Brah-ma's shoul-der creak of I-sis' oar

A it was the shrug of Brah-ma's shoul-der creak of I-sis' oar

T it was the shrug of Brah-ma's shoul-der creak of I-sis' oar

B it was the shrug of Brah-ma's shoul-der creak of I-sis' oar

95 *mp* *mf*

△ □ △ △ □

S heave of a chest lone-ly cough her side-long glance

A heave of a chest lone-ly cough her side-long glance

T heave of a chest lone-ly cough her side-long glance

B heave of a chest lone-ly cough her side-long glance

169

△ □ □ □ □ □ □ △ △

S her fan - cy gait will she kiss her lo - ver?

A her fan - cy gait will she kiss her lo - ver?

T her fan - cy gait will she kiss her lo - ver?

B her fan - cy gait will she kiss her lo - ver?

174

□ △ □ □ □ □ □ □ □ □ □

S her gasp— aah— is it bad? is the news bad?

A her gasp— aah— is it bad? is the news bad?

T her gasp— aah— is it bad? is the news bad?

B her gasp— aah— is it bad? is the news bad?

*) little gliss.

96

179 *ff* Trumpets

Trombones

183

Strs.

97

187 *ff*

S they make love at dawn "time" ex - plodes his

A they make love at dawn "time" ex - plodes his

T they make love at dawn "time" ex - plodes his

B they make love at dawn "time" ex - plodes his

Trombones

191

△ □ □ □ △ □ □ △ *p* △ △

S quiz - zi - cal look what news, Clau - dius? the end of a mo - vie

A quiz - zi - cal look what news, Clau - dius? the end of a mo - vie

T quiz - zi - cal look what news, Clau - dius? the end of a mo - vie

B quiz - zi - cal look what news, Clau - dius? the end of a mo - vie

(98)

195

□ □ □ □ □ △ *mp* □ □ □ *mf*

S some - one dies it was a dart of pa - ssion

A some - one dies it was a dart of pa - ssion

T some - one dies it was a dart of pa - ssion

B some - one dies it was a dart of pa - ssion

199 *f* *ff*

△ △ □ □ □ □ □ □ □ □

S it was a con-junct of earth and sky the earth stood still a

A it was a con-junct of earth and sky the earth stood still a

T it was a con-junct of earth and sky the earth stood still a

B it was a con-junct of earth and sky the earth stood still a

(99)

204 *mf*

△ △ △ △ △ □ △ △ △

S scream then fal - ters it was o - ver and it was be - gin - ning

A scream then fal - ters it was o - ver and it was be - gin - ning

T scream then fal - ters it was o - ver and it was be - gin - ning

B scream then fal - ters it was o - ver and it was be - gin - ning

□ □ △ △ △ △ □

208

ff

it was o - ver and it was be - gin - ning it was war it was

it was o - ver and it was be - gin - ning it was war

it was o - ver and it was be - gin - ning it was war it was

it was o - ver and it was be - gin - ning it was war

it was o - ver and it was be - gin - ning it was war it was

it was o - ver and it was be - gin - ning it was war

it was o - ver and it was be - gin - ning it was war it was

it was o - ver and it was be - gin - ning it was war

212

S
war it was war it was war
it was war it was war it was war

A
war it was war it was war
it was war it was war it was war

T
war it was war it was war
it was war it was war it was war

B
war it was war it was war
it was war it was war it was war

Piano
Tutti
mf

216 100 *fff*

S

I was war A -

fff

I am war I am war A - me - ri - can

A

I was war A -

fff

I am war I am war A - me - ri - can

T

I was war A -

fff

I am war I am war A - me - ri - can

B

I was war A -

fff

I am war I am war A - me - ri - can

ff

3 5 3

220

S
me - ri - can made I was war ——— A -
made I am war I am war A - me - ri - can

A
me - ri - can made I was war ——— A -
made I am war I am war A - me - ri - can

T
me - ri - can made I was war ——— A -
made I am war I am war A - me - ri - can

B
me - ri - can made I was war ——— A -
made I am war I am war A - me - ri - can

The piano accompaniment features several technical passages: a triplet of eighth notes in the right hand, a quintuplet of eighth notes in the right hand, a triplet of eighth notes in the left hand, and a quintuplet of eighth notes in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

224

S
 me - ri - can made I am power I am power and eyes
 made and eyes and pa - ra - bles

A
 me - ri - can made I am power I am power and eyes
 made and eyes and pa - ra - bles

T
 me - ri - can made I am power I am power and eyes
 made and eyes and pa - ra - bles

B
 me - ri - can made I am power I am power and eyes
 made and eyes and pa - ra - bles

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and arpeggiated chords. The left hand provides harmonic support with chords and moving lines, also including triplets.

231

S
to the first cause, I will close my fist I will fight I will

A
to the first cause I will fight I will fight

T
to the first cause, I will close my fist I will fight I will

B
to the first cause, I will close my fist I will fight I will

to the first cause I will fight I will fight

to the first cause I will fight I will fight

to the first cause I will fight I will fight

to the first cause I will fight I will fight

The musical score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "to the first cause, I will close my fist I will fight I will". The piano part features a rhythmic accompaniment with triplets in both hands.

235

S

fight I will not sur - vive I will close my fist

I will not sur - vive I will not sur - vive I will close my fist

A

fight I will not sur - vive I will close my fist

I will not sur - vive I will not sur - vive I will close my fist

T

fight I will not sur - vive I will close my fist

I will not sur - vive I will not sur - vive I will close my fist

B

fight I will not sur - vive I will close my fist

I will not sur - vive I will not sur - vive I will close my fist

Piano accompaniment with triplets and arpeggiated figures.

238

S
and raise it to the first cause, I will close my fist I will
and raise it to the first cause I will fight

A
and raise it to the first cause, I will close my fist I will
and raise it to the first cause I will fight

T
and raise it to the first cause, I will close my fist I will
and raise it to the first cause I will fight

B
and raise it to the first cause, I will close my fist I will
and raise it to the first cause I will fight

The piano accompaniment features complex chordal textures and melodic lines in both hands, with some passages marked with a '5' (fingerings) and accents.

102

242

S

fight I will fight I will not sur - vive

I will fight I will not sur - vive I will not sur-vive

A

fight I will fight I will not sur - vive

I will fight I will not sur - vive I will not sur-vive

T

fight I will fight I will not sur - vive

I will fight I will not sur - vive I will not sur-vive

B

fight I will fight I will not sur - vive

I will fight I will not sur - vive I will not sur-vive

245

S

No

No

I am a sur - vi - vor

A

No

No

I am a sur - vi - vor

T

No

No

I am a sur - vi - vor

B

No

No

I am a sur - vi - vor

3

5

3

5

248

S

No I am a sur -

I am a sur - vi - vor No

A

No I am a sur -

I am a sur - vi - vor No

T

No I am a sur -

I am a sur - vi - vor No

B

No I am a sur -

I am a sur - vi - vor No

3 5 3 5 3

251

S - vi - vor but I for - get what I just said to you I for -

A - vi - vor but I for - get what I just said to you I for -

T - vi - vor but I for - get what I just said to you I for -

B - vi - vor but I for - get what I just said to you I for -

254

S - get some - thing No I for -

A - get some - thing No I for -

T - get some - thing No I for -

B - get some - thing No I for -

257

S got, I for - got some-thing am - ne - sia of ho - lo - caust am -

A got, I for - got some-thing am - ne - sia of ho - lo - caust am -

T got, I for - got some-thing am - ne - sia for

B got, I for - got some-thing am - ne - sia for

260

S ne - sia for war and war and more war am - ne - sia of ho - lo - caust

A ne - sia for war and war and more war am - ne - sia of ho - lo - caust

T war and war and more war am -

B war and war and more war am -

263

S
am - - ne - sia for war and war and war and more war

A
am - - ne - sia for war and war and war and more war

T
ne - sia for war and war and war and more war

B
ne - sia for war and war and war and more war

3

267

mf

S
 wit - ness the end of na - ture

mf

wit - ness the end of

A
mf

wit - ness the end of na - ture

mf

wit - ness the end of

T
mf

wit - ness the end of na - ture

mf

wit - ness the end of

B
mf

wit - ness the end of na - ture

mf

wit - ness the end of

mp

270 □ Δ Δ □ □ *mp*

S

I want to for - get her

mp

na - ture, the end of na - ture I want to for - get her

A

I want to for - get her

mp

na - ture, the end of na - ture I want to for - get her

T

na - ture, the end of na - ture

B

na - ture, the end of na - ture

mf

UNIS. 105 □ □ △

274

S beau - - - ties *f* be - cause I helped de -

A beau - - - ties *f* be - cause I helped de -

T *f* be - cause I helped de -

B *f* be - cause I helped de -

p *mp*

□ □ △

277

S -stroy them be-cause I helped, be - cause I helped,

A -stroy them be-cause I helped, be - cause I helped,

T -stroy them be-cause I helped, be - cause I helped,

B -stroy them be-cause I helped, be - cause I helped,

mf

280

□ □ △

S
be - cause I helped de - stroy them

A
be - cause I helped de - stroy them

T
be - cause I helped de - stroy them

B
be - cause I helped de - stroy them

Brass *f* *p*

282

□ △

S
ff
be - cause I helped be - cause I helped

A
ff
be - cause I helped be - cause I helped

T
ff
be - cause I helped be - cause I helped

B
ff
be - cause I helped be - cause I helped

ff

106

285

S

A

T

B

no - thing will e - ver be the same

no - thing will e - ver be the same

Tutti

287

S

A

T

B

f
there is no top - soil

f
there is no top - soil

p

ff

289

S *f* and ma - ny spe - cies ex -

A left in the world *f* and ma - ny spe - cies ex -

T left in the world

B

p *mf* *f*

3 3 5

3:2 3:2

107

292

S
- tinct
it was o - ver and it was be -

A
- tinct
it was o - ver and it was be -

T
it was o - ver and it was be -

B
it was o - ver and it was be -

mf

mf

mf

mf

5

3 3 3

295 *ff*

S
-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be -

ff

it was o-ver and it was be - gin-ning it was o-ver and it was be-gin-ning

A
ff

-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be -

ff

it was o-ver and it was be - gin-ning it was o-ver and it was be-gin-ning

T
ff

-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be -

ff

it was o-ver and it was be - gin-ning it was o-ver and it was be-gin-ning

B
ff

-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be -

ff

it was o-ver and it was be - gin-ning it was o-ver and it was be-gin-ning

298

S

-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning

it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning it was

A

-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning

it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning it was

T

-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning

it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning it was

B

-gin-ning it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning

it was o-ver and it was be-gin-ning it was o-ver and it was be-gin-ning it was

Picc. + Flute

301 **108** *ffff*

S

it was war it was war it was war it was war

ffff

war it was war it was war it was war it was

A

it was war it was war it was war it was war

ffff

war it was war it was war it was war it was

T

it was war it was war it was war it was war

ffff

war it was war it was war it was war it was

B

it was war it was war it was war it was war

ffff

war it was war it was war it was war it was

ffff

(chromatic cluster between specified pitches)

(chromatic cluster between specified pitches)

305

S
it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning
war it was war it was war it was war it was

A
it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning
war it was war it was war it was war it was

T
it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning
war it was war it was war it was war it was

B
it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning
war it was war it was war it was war it was

309

S

it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning

war it was war it was war it was war it was

A

it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning

war it was war it was war it was war it was

T

it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning

war it was war it was war it was war it was

B

it was o - ver and it was be - gin - ning it was o - ver and it was be - gin - ning

war it was war it was war it was war it was

109

313

S

it was o - ver and it was be - gin - ning it was war it was war

war it was war it was war it was war it was

A

it was o - ver and it was be - gin - ning it was war it was war

war it was war it was war it was war it was

T

it was o - ver and it was be - gin - ning it was war it was war

war it was war it was war it was war it was

B

it was o - ver and it was be - gin - ning it was war it was war

war it was war it was war it was war it was

317

S
it was war it was war it was war it was war

A
war it was war it was war it was war

T
it was war it was war it was war it was war

B
it was war it was war it was war it was war

war it was war it was war it was war

Synth. gliss.

Timp. + Tom-toms

322

attacca

Nocturne

♩ = 40c.

330

Tom-toms

Synth.

110

337

Strs. + Winds

342

Bar. solo

mp

Some-times in the dead of night, _____ I wake up in an im-

111

346

Bar. solo

mense hole of si-lence. Then I wait, with hope and dread, _____

351

Bar. solo

for the first sound to drop in - to it. Hope ——— for some-thing be -

p

mf *pp* *mf*

355

Bar. solo

nign: the — soo - thing back-ground mu - sic of rain, or an owl's throa - ty sig - nal.

mp *pp*

112

358

Bar. solo

Dread ——— of a wail - ing si - ren, or the

mf

mf

361

Bar. solo

te - le - phone, which at this hour could on - ly bring me a thick de - men - ted voice,

poco

362 *mp*

Bar. solo

or the im - per - son - al speech iss - u - ing from some desk of di - sas - ter.

113

363 (♩ = 40c.) *mp*

Bar. solo

Last night, when it came, it was a sound of bless - ing,

366

Bar. solo

the rough and tum - ble bump - ing to - ge - ther of freight cars in the switch - yard

114

Bar. solo

down the road— that sim - ple, art - less coup - ling,

369 *mp*

Bar. solo

and a long time la - ter, the drawn - out, low - voiced hum of the train

mp

(8th)

371

Bar. solo

roll - ing down the sin - gle track. Sounds of work, of

p

3:2

374

Bar. solo

con - fi - dence in the night, in get - ting from here to

3

115

376

Bar. solo

there. Sounds of con - nec - tion; sweet mu - sic.

mf

3

3

379 *p*

Bar. solo

I lay there— and li-stened, li - - -

382 *mf* *sub. mp* *p*

Bar. solo

- stened to the moon - less— night fill— up fill

385 *f* *sub. mp* *p*

Bar. solo

— up with— sound un-til the dark - ness throbbd with a dream of ar -

116

389 ♩ = 104c. steady

Bar. solo

ri - val.

p

Cellos

392

Violas

395

Violins

398

117

401

Ch.C

1

2

3

4

5

6

+ Flutes

mp

*) members of Chorus C enter one at a time—quiet, mysterious
each singer performs the following sequence:

- i) whisper "nameless, futureless" slowly
- ii) brief pause
- iii) whisper "nameless, natureless, futureless" quickly
- iv) longer pause

repeat i)–iv) until cut-off sign

404

1
2
3
4

Ch.B

*) members of Chorus B enter one at a time—quiet, mysterious
each singer performs the following sequence:

- i) whisper "nameless, futureless" slowly
- ii) brief pause
- iii) whisper "nameless, natureless, futureless" quickly
- iv) longer pause

repeat i)–iv) until cut-off sign

1–6
7
8
9
10
11
12

Ch.C

remaining members of Chorus C
continue to enter, one by one, on
each quarter-note beat

118

407

Sop. solo

mf

Musical staff for Soprano solo, showing a melodic line with lyrics: "Per - haps the u - ni - verse will end one day and".

Per - haps the u - ni - verse will end one day and

Bar. solo

mf

Musical staff for Baritone solo, showing a melodic line with lyrics: "Per - haps the u - ni - verse will end one day and".

Per - haps the u - ni - verse will end one day and

Ch.A

mf

Top part of musical staff for Chorus A, showing a melodic line with lyrics: "Per - haps the u - ni - verse will end one day and".

Per - haps the u - ni - verse will end one day and

Bottom part of musical staff for Chorus A, showing a melodic line with lyrics: "u - ni - verse will end one day and".

u - ni - verse will end one day and

1-4

Top part of musical staff for Chorus B, showing a melodic line.

5

Middle part of musical staff for Chorus B, showing a melodic line with a double bar line and a double asterisk annotation (**).

6

Lower part of musical staff for Chorus B, showing a melodic line with a double bar line and a double asterisk annotation (**).

Ch.B

7

Further part of musical staff for Chorus B, showing a melodic line with a double bar line and a double asterisk annotation (**).

8

More part of musical staff for Chorus B, showing a melodic line with a double bar line and a double asterisk annotation (**).

9

Even more part of musical staff for Chorus B, showing a melodic line with a double bar line and a double asterisk annotation (**).

10

Final part of musical staff for Chorus B, showing a melodic line with a double bar line and a double asterisk annotation (**).

** see pages 181-183

Ch.C

Musical staff for Chorus C, showing a melodic line.

Musical staff for piano accompaniment, showing a complex rhythmic pattern with triplets in both hands.

Bass + Timp.

409

Sop. solo

all the life in it. If the

Bar. solo

all the life in it. If the u - ni - verse ex - pands for

Ch.A

all the life in it. If the

all the life in it. If the u - ni - verse ex - pands for

1

Ch.B 11

12

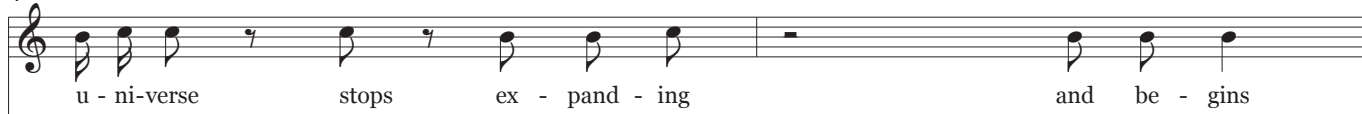
**)

remaining members of Chorus B continue to enter,
one by one, on each quarter-note beat

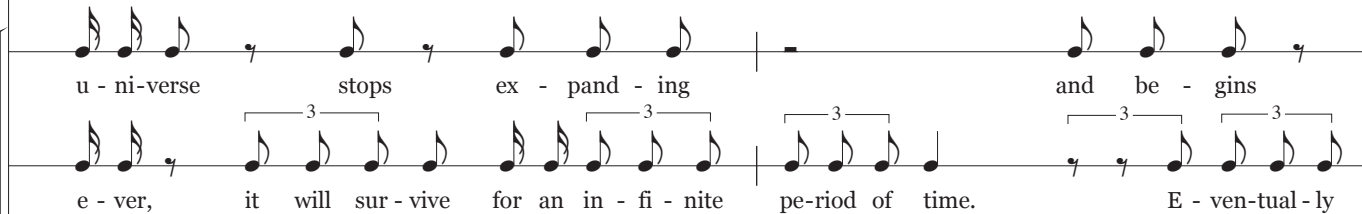
Ch.C

Detailed description of the musical score: The page contains a musical score for measures 409-412. It features five staves. The top two staves are for vocal soloists: Soprano (Sop. solo) and Baritone (Bar. solo). The next two staves are for Chorus A (Ch.A), with the top staff in treble clef and the bottom staff in bass clef. The bottom-most staff is for Chorus C (Ch.C), also in bass clef. Chorus B (Ch.B) is represented by two staves, 11 and 12, which are mostly empty with some rests and a double bar line. A note on staff 12 is marked with a double asterisk (**). The lyrics are: 'all the life in it. If the u - ni - verse ex - pands for'. The instrumental parts include triplets and a steady eighth-note accompaniment. The key signature has one flat (B-flat).

411

Sop. solo 

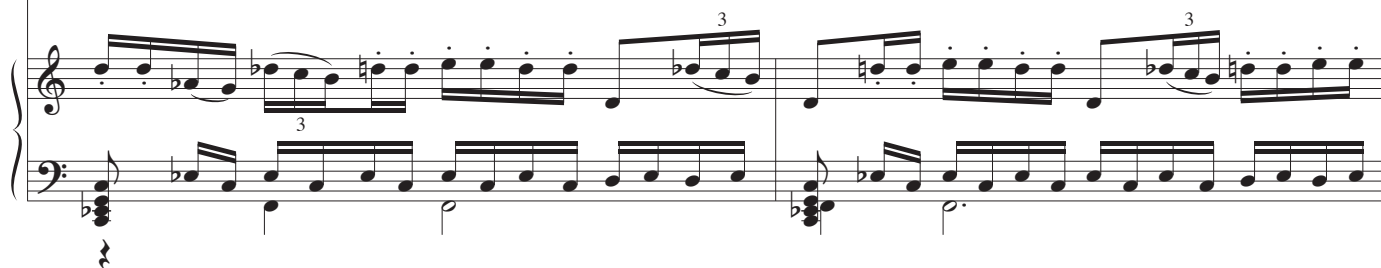
Bar. solo 

Ch.A 

Ch.B 

Ch.C 


cresc. poco a poco



413

Sop. solo 

Bar. solo 

Ch.A 

Ch.B 

Ch.C 



415

Sop. solo

it will grow hot - ter and bright - er un -

Bar. solo

u - ni - verse will grow cold and dark.

Ch.A

it will grow hot - ter and bright - er un -

u - ni - verse will grow cold and dark.

Ch.B

Ch.C

mf *cresc. poco a poco*

417

Sop. solo

til it im - plodes and is crushed out of ex - is - tence.

Ch.A

til it im - plodes and is crushed out of ex - is - tence.

Ch.B

Ch.C

419

Sop. solo
May - be this Big Crunch will not be the end. Per -

Bar. solo
Per -

Ch.A
May - be this Big Crunch will not be the end. Per -

Ch.B
Per -

Ch.C
Per -

421

Sop. solo
-haps a - no-ther Big Bang will fol-low, and an - o - ther _____ new

Bar. solo
-haps a - no-ther Big Bang will fol-low, and an - o - ther _____ new

Ch.A
UNIS.
-haps a - no-ther Big Bang will fol - low, and an - o - ther new

Ch.B

Ch.C

120

423

Sop. solo
u - ni - verse.

Bar. solo
u - ni - verse.

Ch.A
u - ni - verse.

1

2

Ch.B

3

8

425

4
5
6
7
Ch.B 8
9
10
11
12
Ch.C

f 3

427

Sop. solo *f*

Bar. solo *f*

all

all

Ch.B remaining members of Chorus B stop singing, one by one, on each quarter-note beat

Ch.C

3

dim. poco a poco

3

429

Sop. solo
the world, _____ all _____

Bar. solo
the world, _____ all _____

1
name - less

2
name - less

Ch.C 3
name-less

4

5

all others

432

Sop.
solo

the world,

Bar.
solo

the world,

4 name - less

5 name - less

6 name - less

7 name - less

8 name - less

9 name - less

10 name - less

11 name - less

12

all others.

p

121

434

Sop. solo *mf*
all the world,

Bar. solo *mf*
all the world,

Ch.C 12
name-less remaining members of Chorus C stop whispering, one by one, on each quarter-note beat

Synth. *mp*

440 *mp*
Sop. solo
all the world.

Bar. solo *mp*
all the world.

122

446

Strs. *p* *mf* *gliss.* *gliss.* *ffz* **Tutti**

**members of Chorus B enter one at a time;
bravura, incantatory—varying the dynamics**

each singer performs the following sequence:

- i) sing any one of the following cells**
- ii) pause**
- iii) sing another cell**
- vi) pause**

**continue alternating your first cell with any
other cell, always separating them with a pause**

I - sis O - si - ris A - nu - bis
 Ka - li Kri - shna— Lak - shmi
 Her - mes— De - me - ter He - phai - stos
 Mer - cu - ry Cu - pid— Vul - can
 Dai - ko - ku— Ha - chi - man Ka - wa - no - Ka - mi—
 Pan - gu Zhu - Rong Fu - xing
 Fri - cka Bal - dur Lo - - - ki
 Chi - co - na - hu - i Xo - chi - pi - tli A - tl
 Xi - bal - ba Hu - nah - pu Chac—
 Rhi - an - non Gwy - dion— A - ri - an - rhod
 En - lil Ish - tar Tam - - - muz
 Ka - na - lo - a Lo - no Ra - ka

